

# The R.A.M. Club Magazine.

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## Passing Notes.

BY THE EDITOR.

The fact that we have entered upon another year, the 23rd of the Club's existence, brings several things to mind. In the first place, subscriptions became due on January 1st last, and it would not only be a great convenience, but a great saving of expense also, if Members and Associates would be kind enough to forward the amount without waiting for a separate application. When remitting, please do not omit your name and address. It is not at all unusual for postal orders to be received without either being sent. In one instance, nearly two years elapsed before accident revealed the sender. One thing more; if after sending your subscription you do not get the receipt within a few days, send a post card of enquiry. Letters *do* get lost sometimes!

Speaking of addresses, the Secretary would be glad to be notified at once of any change. Please keep him well posted in this respect, and then complaints of non-receipt of Magazines and notices will diminish in number. Can anybody send addresses of the following?

Mr. Robin D. Finch (late of Pau, France), Mr. Paul Ludwig, Mrs. Aumonier (Miss Gertrude Peppercorn), and Miss Ethel Marsh.

Attention is directed to the fact that the next Social Meeting (Ladies' Night) will be held on **March 16th** at the Portman Rooms. By the time these lines are being read, the task of



arranging the programme will be in full course. Notices will be sent in due time, but Members are asked to reserve the above date at once. Of course, we should prefer to meet at the Academy, but as that is out of the question at present, we do the next best thing by getting as close to it as we can. The nearest station is Baker Street on either the Metropolitan Railway or the Bakerloo Tube.

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It was satisfactory to note a somewhat improved attendance at the Annual General Meeting on January 20th, an improvement due in some measure we think to a desire to take the opportunity of seeing the new building. Those of us who were trained years ago in the conglomeration of rooms at Tenterden Street, and retain affectionate recollections of a happy life there, still possess the old pride in our Alma Mater, and however much we may regret the severance of ancient associations, are glad to think that the work will in future be carried on in more favourable circumstances. Old students are proud to know that the Royal Academy of Music has succeeded in rearing a stately home for itself, and done so quietly and without ostentation. One may be sure that it has been an anxious undertaking and that there is yet much to be done, but there can be no doubt that the new building is a notable achievement on the part of the R.A.M. authorities.

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May we remind Members that some time ago the Committee of the Club had a photograph taken of the Old House in Tenterden Street? Considering the difficulties due to the narrowness of the street, which necessitated the picture being taken from the corner in Hanover Square, it is an excellent photograph. The Committee thought that many Members would be glad to have a Memento of the old Academy before it is destroyed, as it probably will be before long, and therefore offered it at a moderate price; comparatively few however availed themselves of the opportunity. As this was possibly due to oversight, the matter is again brought forward, and in the present number of the Magazine is inserted a form which may be found convenient for ordering a copy. *But please send it to the Secretary of the Club.* Previously quite a number of Members bothered Mr. Renaut with their orders and of course he had to forward them to the right quarter.

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The R.C.M. Union is a body which combines in itself the objects and constitution with regard to the Royal College that the R.A.M. Club and the R.A. Musical Union exemplify with regard to the Royal Academy. It has, like the Club, a Magazine which is excellently written and produced, and is indeed a credit to all concerned. We are glad to say that an exchange

has been arranged between the two Magazines. The number for Christmas Term 1911, which is now before us, is specially interesting to Academicians by reason of the references in it to the Academy. There is a capital article "In the Marylebone Road," which is we believe, by Miss Katherine Eggar, dealing with the new building, but even more notable is the fact that the Director, Sir C. Hubert H. Parry, took that building as a text whereon to enlarge in his address to the students on September 25th last. The address is printed in the R.C.M. Magazine, and it is so genial in its temper and so generous in expression that we venture to quote those passages which refer directly to the Academy.

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"One of the things which appeals to me most to-day is the attainment by our amiable rival, the Royal Academy of Music, of fine and commodious new quarters. Perhaps you may be a little surprised at my devoting attention to a place to which you do not belong; but I think it is a good occasion to say something of its virtues. It is right and proper that you should appreciate thoroughly the loyalty and fairness which has characterised the behaviour of that Institution towards us from the first. One must admit that at the beginning of our existence, the appearance of a rival on the scene, supported conspicuously by favour in the highest quarters, could hardly be otherwise than a considerable trial to an ancient Institution which had thriven and begotten numbers of very distinguished and brilliant Musicians since coming into existence early in the nineteenth century. The College must have looked like a young and aggressive upstart; and the claims that were made for it, and the hopes that were expressed about it, were liable to be uncomfortable and distasteful to the supporters and members of the old established house. But they never showed any ill-will or soreness against us. They maintained a perfectly dignified and sympathetic demeanour, and even, before long, condescended to combine with us in that invaluable scheme for providing people with something definite to work for, and diffusing opportunities of becoming acquainted with first-rate Music, which is now well known throughout the Empire as the Associated Board."

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"The essence of our relations with the Academy is friendly rivalry. The rivalry is in itself quite invaluable, because it keeps us both up to the mark. But if it had been mere rivalry, without the opportunities of personal contact, one can imagine the air being poisoned by suspicions and rumours and perverse misrepresentations, such as attend party rivalries of all sorts. As it is, the Academy Professors come to us, and our Professors go to them, and they meet constantly as personal friends, and our



respective efforts to outpace one another tend only to the general advantage of Music in this country. It would have been quite natural for them to give themselves haughty airs and to look down upon us as juvenile pretenders, and so set things going in a wrong direction. But they did not; and the result is warm regard and mutual recognition—and the great part of the credit seems to be due to the Academy. There can be nothing better for us than to return to them full measure of loyal appreciation. For that is a kind of loyalty that cannot do harm to anyone, but does good all round."

Sir Hubert then proceeded to enlarge on the subject of loyalty, showing that there was a right way of being loyal to friends and rivals alike, and deploring the spirit of commercialism which had invaded Art and had led to the disparagement of products and achievements that threatened to compete with one's own.

"It is when people get older that the temptations to be ungenerous to rivals and to adopt the injurious form of what they would complacently misdescribe as loyalty are more prevalent. Young people are rather disposed to be eagerly omnivorous, and to welcome everything that gives them new experiences and new sensations; and naturally do not have great capacities of discrimination. But they are easily led to adopt a party, and to take sides, and to think poorly of any Institution which seems in rivalry to the one they belong to. It is to be hoped that we are safe from top to bottom from having any such mere party feeling towards the Academy; and that we are loyally able to recognize and admit its fine qualities and its fine achievements. Its members, at all events, are rivals worthy of our steel, and we shall do well to keep a sharp look out and take wrinkles from them whenever they do something better than we do."

The foregoing sentiments, as also the whole address from which they are extracted, are typical of the large-minded, generous, and far-seeing man who uttered them, and they will meet with a ready appreciation amongst those whose foremost allegiance is due to the Royal Academy of Music. The alliance between the two great Institutions for the purpose of local examinations has been productive of the happiest results on the standard of music teaching at home and in the Colonies, as well as on the relations between the Academy and the College, individually and corporately. At the same time it is permissible to say that those relations would not have been so cordial as they are but for the wisdom and tact which has distinguished the representatives of both the parties in the association. Sir Hubert Parry has forged another link in the chain which links them, all the stronger because entirely voluntary.

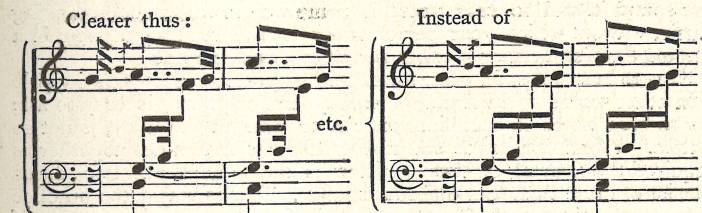
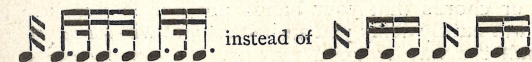
## The Simplicity of Harmony.

BY FREDERICK CORDER.

The most unpopular part of musical study is certainly Strict Counterpoint, and next to that, Harmony, or Theory, as it is vaguely called. The very vagueness of the name explains the dislike and tells of non-comprehension. Students in general fail to see how writing ugly exercises in four part harmony can help them in singing or learning instrumental pieces which are written as if the worrying rules about "consecutive fifths" and "consecutive octaves" had no existence. And I fear that the text-books are somewhat to blame, in that they are written from too mechanical and arbitrary a standpoint. I do not remember to have seen the ear mentioned in any harmony-book, and even the words "concord" and "discord" are used only as technical terms and with little reference to their æsthetic significance.

Let me try to explain to students what they lose by not knowing all about Harmony and what they would gain by possessing that knowledge. Firstly I would ask them to realize—what is too often ignored—that "learning music" comprises three totally distinct operations: the understanding of music as a thing, the reading of music that is written down, and the reproduction of this upon voice or instrument. Students in general believe themselves to be concerned with the last only; the first they deem unnecessary and the second "a gift" which it is useless to strive for.

All these ideas are wholly erroneous. Take a simple example for proof. Nearly every pupil when first set down to try Schumann's *Arabesque*—that pretty and easy piece—begins by playing the sixteenth note twice too short and the eighth twice too long, making the rhythm



Deceived by the breaking up of the broken chords into four parts, he (it is generally she) learns the whole of the first two pages wrongly and has to learn them again. Next he fails to perceive, owing to his ignorance of harmony, that the first four bars are really a simple progression of very familiar chords going from C major to D minor, and the next four an almost similar set of chords coming back to C—that the whole melody is *sequential* and that the harmonies, had he but been trained to recognize them, are absolutely household words to him. The curious, dreamy, broken part in the middle, which seems so incoherent, is rendered perfectly clear by a slight knowledge of



harmony. There is, in fact, in this piece, not one chord or pair of chords that one has not played a thousand times before.

To learn harmony means to learn these chords and pairs of chords once and for all, instead of stumbling over them again and again every time they are encountered. But no! the student is content to practise scales and arpeggios for years without a thought that they are anything more than ugly and tiresome exercises for the fingers. Yet these exercises contain in themselves nearly all the harmony he needs to know—the common chord, the dominant seventh chord, the diminished seventh chord and the construction of the major and minor scales. How incredibly foolish it is to drum these on the piano for hours every day and yet know nothing of what they are trying to teach you! Look at the time you might save!

Methinks I hear some virtuous student protest "But I did study harmony for two years and only left it off because I could not see that it did me any good!" No; not if you learnt it as you do your piano—as a mechanical operation. What you say only confirms what I guessed before, that you have been, like so many, trying to learn music by the eye instead of by the ear. Let me tell you how your musical education ought to have proceeded; how it may still proceed if you care to take a little trouble; how you may become a good musician.

You should first have been taught sight-singing, by either the Tonic sol-fa or other method: there are several, all equally good. You should thus have learnt to gauge intervals and sing or hum or whistle them. You would have learnt to refer every note to its key-note and every interval to its place in the scale. What! *But you have not learnt all this and don't want to!* But you do, and you can easily teach yourself. Come now: Every time you are on the point of beginning to play, just make a rule of asking yourself how these two notes or chords that your hands are poised over are going to sound. It will hardly delay you an instant and will force you to listen, which is half the way to good playing. If you persevere in doing this you will presently be able to hear each note a fraction before you sound it, and to *hear* notes is some way towards understanding music, without which your performance is like reciting a poem in a language which neither speaker nor hearer understands.

Now to hear notes in succession and appreciate their relationship—in other words to *understand melody and rhythm*—is easy to all; but to hear notes in combination, *i.e.* to take in harmony, is not so simple. I find that once the ability to hear *two* notes together is acquired the hearing of three or four is not so hard, and few chords consist of more than four different sounds. This is where the practice of two- and three-part Counterpoint is of valuable assistance, but if you are afraid to dabble in that art for fear of becoming clever—I have had this excuse offered me by more than one pupil—you can teach yourself what a major or minor third sounds like by humming the two component notes, first separately and then in quick and quicker succession. Three simultaneous notes can then be learnt in the same manner, and the sound of a common chord thus distinguished from its inversions. I assure you I have known hundreds of quite unclever people get thus far, but I admit that it generally requires a good deal of coaxing and the incentive of seeing others doing it.

When this stage has been reached, and not till then, we are fit to understand what Harmony has to tell us and to absorb it. Harmony, like English Grammar, would like to tidy up all the confusion and litter in your mind. But there must be litter there for it to act upon. It seeks to put all the different sound-effects into separate pigeon-holes of your brain and label them so that you will know them again. (It is true that the names on the labels are somewhat uncouth—but so are the names on botanical and chemical specimens, and a trifling knowledge of Latin would soon make that all right.) But where is the use of telling you what a Dominant Seventh is and how it behaves, if you don't know one when you hear it? Seeing it is of no avail. I often see girls puzzling out their figured bass exercises and counting up the intervals on their fingers. The thing becomes a mere sum, and they cannot tell, when you play it to them, which particular exercise out of several it is.

You must have, then, before your mind can be tidied up, a lot of sound-effects half digested and a vague sense that one chord sounds different from another. Even among the most ignorant I seldom find a student who can fail to distinguish the ugly diminished triad from the pure common chord, *except when they see them on paper*. Our terrible musical notation is here, as always, a greater stumbling-block to learners than they know; the beginnings of harmony are therefore best taught orally. Harmony, after giving a number of definitions and names to things (which *now* you will dimly perceive the use of), proceeds to describe how a common chord, major or minor, is the only complete kind of sound-combination; all the others being incomplete and unstable. It is obliged to enter into details and show you how when our chord is placed with its third in the bass it sounds weaker (that is somewhat as if it needed the assistance of another chord to follow), and when with its fifth in the bass it seems top-heavy and almost, yet not quite, like a discord.

You will find no difficulty in comprehending such details when once you have brought your ear to the pitch of conjuring up the sound of a common chord, but whether all this will be digested and become part of yourself depends partly upon how it is presented to you and partly upon whether after all you really care at all about music. You know there are plenty of people who profess to adore music, but they really approach it as they would a looking-glass—to behold themselves shining therein. But my point is to show how simple Harmony really is.

Having learnt all about common chords the student can hardly fail to notice the prevalence of such in all ordinary music, nor their increasing paucity as we approach what is foolishly called "modern music." I say "foolishly called" because extravagant writing is no invention of to-day or yesterday.

Well, the next chord we are introduced to, the chord of the Dominant Seventh, has a strangely familiar sound about it. And well it may have, for it is Nature's own particular chord that she utters everywhere. Not only in our pianoforte exercises have we heard it long, but with every note we strike or sing the fairy sounds of this chord, three octaves higher, peal out, whether we can actually hear them with our ears or not. It may seem strange that this ever-present chord should be a discord, requiring something else to complete its effect, but so it is. When we can hear anything at all we feel that



the harsh seventh must fall to the note below, while the third—the leading or sensitive note of the scale—yearns to resolve the ugly diminished fifth that separates it from its fellows by going up to meet it. And behold! the notes of these two chords comprising six out of the seven notes of their scale, whenever we hear them *both* we know what key we are in. Thus, to discover at any moment what key the music is in one has only to listen for a dominant seventh and its resolution.

The only other chord of any importance that we need to learn is the Diminished Seventh. This is familiar enough to the fingers of the pianist from the pleasant fact of its always lying comfortably under the fingers and feeling the same in any position. It should also be familiar to his ears for a similar reason; it sounds the same in any inversion and can appear on any degree of the *chromatic* scale. Also it can travel up and down that scale and be converted—either by any one of its notes falling a semitone or any three rising a semitone—into a Dominant Seventh in any key whatever. It is the very Proteus of chords, and if the Dominant Seventh tells us what key we are in it is the function of the Diminished Seventh to puzzle us agreeably by concealing and changing the key. A pity it causes so much trouble to the reader!

These are all the chords that matter in music. Passing notes hardly need explanation. Suspensions, the moving from one chord to another leaving one note or more lagging behind, are only troublesome when written down; play them and all the difficulty vanishes. "This is all very well," says the student, "but with all their inversions and the different way they are placed, whose ear can distinguish one from another of these multitudinous chords?"

Now that is where you go wrong again. They are not multitudinous by any means. Just listen. You are told in the books that there is a common chord on every degree of the scale except the leading note. But you rarely want to use more than three: those on the 1st, 4th and 5th degrees. Get some simple tunes, any ordinary songs, and you will find that you can harmonize them on just these chords, and (with occasional addition of the 7th to the dominant chord) you will find them quite sufficient for general purposes. As to distinguishing them there are only three kinds of sound—four, if you reckon the major and minor varieties of the common chord. These two, as I have said, sound comfortable and "done with" in any key and position. You cannot confuse their sound with that of the familiar dominant seventh—which has four notes, too—nor this with the sinister and indefinite diminished seventh. And you, who can tell the difference between your back door bell and your front door bell!

O yes, there are other chords, of course; but once you have broken the ice and trained your ear to the pitch of *wishing* to distinguish between one chord and another it would not matter if there were a thousand; you would soon learn them all. *Ce n'est que le premier pas qui coûte* (It is only the first step that counts); persuade yourself that music is for the ear and not for the eye, and you have taken the first real step in a musical education.

And when you become a musician you will probably wonder at a curious omission from the harmony books. Why do they never point out how much prettier or uglier some chords are than others? They

never tell you that the chromatic chords are nearly all beautiful, and they give you suspensions or major ninths in the bass without any apology, hideous as they are. I confess I think this a sad mistake on the part of the theorists, who would doubtless plead that they are only concerned with grammar and not with graces of style; but I think the plea insufficient. We want to learn the beauties of sound properly at first, and to leave all abnormalities for afterwards. It is easy to be ugly (or at least I used to think so).

But I still hear the recalcitrant student mutter: "I don't want to know what key I am in; I can play very well without knowing." Well, I defy you to read music without knowing, unless someone invents a new notation easier than ours. No note tells the reader its name unless he knows what key he is in, and the once useful device of a key-signature is now not of much use after the first eight bars or so. As to playing well, perhaps your hearers may not be so satisfied as you are. I think one can generally tell whether a man understands what he is saying or not, and anyway where is the fun of studying to make oneself into merely an inferior species of pianola when one might be getting rational enjoyment out of the matter? The construction of a piece of good music is such a simple thing to the musician and such an impenetrable mystery to the ignorant! And its comprehension is so easily within the reach of all!

Sixthly and lastly, my brethren, do try to bear in mind that learning anything means real effort and initiative on the part of the learner, and not just passively receiving what a teacher pumps into him. Lessons are not like pills, which you swallow in faith (and a little cold water), hoping to derive some indefinite good from them. I say this because the teacher of Harmony suffers so much from this torpid attitude on the part of his students. Also, in their instrumental "practice," how often do they sit for hours, self-hypnotized, and drumming away at things that have long lost all sense to them, instead of using their brains for thirty minutes or so and then turning to something else! It is not as if music were a difficult art either. The difficulty arises because you *will* try to mix up three things together—the comprehension of music, the deciphering of the hieroglyphics in which it is written down, and the reproduction of it on an instrument. If one could only tackle these studies one at a time how simple it would be!

Finally and in conclusion, when you (whether pianist or singer) find yourself a grown up person with a miserably poor ear, don't take the lazy course of saying: "Oh, all these things are gifts; either you can do them or you can't. I'm sure I should never be able to hear any note, let alone two or three," because it is simply not true. You have learnt far more difficult things before you were five years old—for example, to stand on your feet without falling. We all come into the world babies with blank minds and learn just what we care to learn. How can it be difficult to train your ear to recognize intervals when you are listening to them all day long? How can it be hard to recognize chords when even the motor-cars in the streets are shouting them at you perpetually? The huntsman can distinguish between the sounds of all birds and beasts *because he wants to*; the—what d'ye call him?—coloured person in a hotel can distinguish any one of a dozen bells because it will save him a useless journey to the wrong door; and you can, at least I suppose so, put your finger on any one



of 84 pianoforte keys that you wish, merely by wanting to. Let me give you a still better example. I once had a native of Southern India sent over to me to study Western music, under penalty of death if he failed. Our very tuning—our notes and scales—all were to him as so much senseless noise. Well, in three years he went back a very fair musician and with a bandmaster's diploma, simply because he *had* to. Only say to yourself: "This is my job; I've got to master it, or I shall be of no account!" and very soon you will be able to turn round and agree with me that Harmony is as simple as simple.

*The Etude* (U.S.A.)

## Club Doings.

### UNITED MEETING OF THE R.A.M. CLUB AND UNION.

On November 18th, 1911, a very successful Meeting was held by the above Association at the Portman Rooms, Baker Street, W., in default of being able to hold it at the Academy. According to the applications for tickets it seemed at one time as if the attendance would be a record, surpassing even the Meeting on May 17th, 1910, at which Miss Elena Gerhardt and Professor Arthur Nikisch appeared, when 250 were present. Unfortunately the miserable weather which has marked so many of the Club Meetings was again in evidence and prevented a very large number of people from using their tickets. However 170 valiant persons braved the elements and were rewarded with a very sociable evening and a capital programme.

Mr. Percy Waller, Mr. Josef Blahà and Miss May Mukle opened proceedings with the Air with Variations from Tschaiakowsky's Pianoforte Trio, and later on each of these artists contributed solos, Mr. Percy Waller's being Fantasia in C by Schumann, Mr. Josef Blahà's, Adagio by J. S. Bach, and Miss May Mukle's, *Elégie* by Fauré, and The Hamadryad and The Light Wind, by Jeremy Baynes, in which she was accompanied by Miss Anne Mukle. Miss Helen Blain sang "Ah! mon fils," from Meyerbeer's "Le Prophète," and two songs by Elgar, "Was it some Golden Star?" and "Oh! soft was the song." Miss Lena Ashwell also gave a number of recitations with pianoforte accompaniment by Mr. Stanley Hawley. The various performances were greeted with much applause, and altogether those present gave every evidence of having spent a very enjoyable evening.

### THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music on Saturday, Jan. 20th, 1912, the President, Mr. Stewart Macpherson, in the Chair. The attendance of members was rather better than usual.

It was resolved that a message of condolence be sent to Mrs. Randegger on the death of the late Mr. Alberto Randegger.

The Secretary having read the notice convening the Meeting, the Minutes of the Annual General Meeting on Jan. 25th, 1911, of the Special General Meeting on Jan. 25th, 1911, and of the Special General Meeting on June 27th, 1911, were read and confirmed after an addition had been made to the last named.

It was resolved to send a vote of condolence to Mrs. Randegger on the death of Mr. Randegger.

The Report of the Committee was read by the Secretary.

### REPORT.

The Committee begs to present the 22nd Annual Report.

The past year has been a notable one in the history of the Club. The reduction of the Subscription recommended in the last Report was duly approved and carried into effect, the Subscription now standing at 10/6 for Town and 7/6 for Country Members, and that for Associates remaining at 7/6. This arrangement necessarily involved a considerable decrease in income, and it will be some time before the finances assume a normal complexion; but the Committee is glad to say that the object with which the reduced subscription was proposed, viz. the making it easier for students to join the Club on leaving the Academy, has been very materially attained. During the year 45 new Members have been elected, as well as 28 new Associates, the number on the books being now 196 and 178 respectively, as compared with 157 and 169 in the last Report. The membership thus stands considerably higher than for many years past. The Committee feels sure that this total will be considerably augmented during the coming year, especially if members will use a little personal effort.

Another notable occurrence was the completion of the new building of the Royal Academy of Music and the transference of its work thereto. The Committee felt that such an event, as appealing to the sympathies of all old students of the Academy, was one that could not be allowed to pass without advantage being taken of it to show the affection of the Club for the great institution from which it sprang, and it was therefore recommended to the members to vote a donation to the Building Fund of the Academy. At a Special General Meeting held on 27th June, 1911, this was heartily approved, and the amount fixed at £250. In order to raise this sum a portion of the Club's investments was sold, realising £195 15s. 5d., the balance being met out of the current funds of the Club. At the Annual Dinner a cheque for £250 was accordingly handed by the President, Mr. Stewart Macpherson, to the Principal, Sir Alexander Mackenzie.

The Meetings held during the year have been very successful. At the Ladies' Night on 15th March the programme was kindly arranged by Miss Nellie Chaplin under the title of "An Evening with some Composers of the 16th and the 18th Centuries," the artists being Miss Nellie Chaplin (harpsichord), Miss Kate Chaplin (violin and viola d'amore), Miss Mabel Chaplin (violoncello and viola da gamba), Miss Leila Bull (oboe), Miss Lillian Berger (vocalist), and the Misses Phyllis and Joyce Holt, who danced a Gavotte. Mr. Stewart Macpherson prefaced the programme with a short explanation of the older instruments. One hundred and ten were present at this meeting.

The Ladies' Night on the 14th June was the last held in the old Academy in Tenterden Street, and this fact doubtless accounted in some measure for the large number of 174 that attended, a number which constitutes a record in Club meetings. The first part of the programme consisted of an admirable address on Charles Dickens by Professor W. H. Hudson, who held the attention of his audience for the greater part of an hour. The second part was musical, songs being given by Miss Carmen Hill and Mr. Marcus Thomson, pianoforte solos by Mr. Howard-Jones, and violin solos by Miss Marjorie Hayward.

The Annual Dinner this year was on a larger scale than usual. The



Royal Academy of Music being desirous of specially marking its approaching departure from Tenterden Street, where it had for 89 years carried on its work, it was decided to extend the scope of the Club Dinner and to organize the function in alliance with the Academy. Mr. Stewart Macpherson, in view of the special occasion, insisted on waiving his right as President of the Club of taking the Chair in order that the position might be occupied by the Principal of the Academy, and contented himself with taking the Vice-Chair. Sir Alexander Mackenzie at the Dinner made graceful acknowledgment of Mr. Macpherson's self-abnegation. The speakers on this occasion were Sir Alexander Mackenzie, Mr. Stewart Macpherson, Mr. Louis N. Parker, Mr. Myles Foster, Mr. Edward W. Nicholls, Mr. Tobias Matthay, Dr. H. W. Richards, Mr. Frederick Corder and Dr. Dundas Grant. During the evening the toast list was interspersed with a programme contributed by Miss Carmen Hill and Mr. Marcus Thomson (songs), Mrs. Tobias Matthay (recitations), Mr. Rowsby Woof (violin solos), and Mr. Arthur Alexander (pianoforte solo).

On the 18th November a united Meeting of the R.A.M. Club and Union was held. There being as yet no accommodation at the Academy for a large assemblage, this Meeting took place at the Portman Rooms. The artists who contributed to the programme were Miss Helen Blain (vocalist), Miss Lena Ashwell (recitations with pianoforte accompaniment by Mr. Stanley Hawley), Mr. Josef Blahà (violin), Miss May Mukle (violoncello), and Mr. Percy Waller (pianoforte).

The Committee is very grateful to all those artists who so generously gave their services at the above meetings, and by their aid so greatly secured their success. Thanks are also due to the Royal Academy of Music for many facilities extended to the Club, while warm acknowledgment must also be made to the valuable assistance given by the President, Mr. Stewart Macpherson.

During the year, nine Committee Meetings have been held, with an average attendance of seven.

It is with the deepest regret that the Committee has to record the death of Mrs. Ken Dickinson, Mr. Maengwyn Davies, Mr. H. R. Rose, and Mr. Alberto Randegger. The three gentlemen had been members for many years, and had all displayed a keen interest in the Club.

The Accounts show a substantial balance in hand. Taking into consideration the facts that the subscriptions of members had been largely reduced, that expenses were heavier than usual, and that a sum of £54 was paid to make up the donation to the Academy to the required amount of £250, it must be regarded as eminently satisfactory that there is a balance in hand of over £64.

The following officers retire by rotation, and are not eligible to the same office during the ensuing year:—The President, Mr. Stewart Macpherson; Vice-Presidents, Mr. E. E. Cooper, Mr. Ben Davies, Mr. Stephen Kemp, and Mr. Fred Walker; Committee, Mr. Lionel Bingham, Mr. Leonard Hart, and Mr. Frederick Moore. The death of Mr. Maengwyn Davies occasions another vacancy on the Committee. The Hon. Treasurer, Secretary and Hon. Auditors also retire, but are re-eligible.

On the motion of Mr. C. Peyton Baly, seconded by Mr. C. Stiebler Cook, the Report was adopted.

The Balance Sheet, duly audited, was presented on behalf of the Hon. Treasurer.

# BALANCE SHEET, 1911.

To Balance from last Account	£	s.	d.	By Printing & Stationery	£	s.	d.
	125	6	0	„ Social Meetings—	12	12	4
„ Subscriptions:—				„ Catering .....	41	1	3
(Members) £ s.				„ Room .....	15	8	9
Town.				„ Artists' Expenses ...	9	9	0
1909 2 at 21/-	2	2/-		„ Criterion Restaurant			
1910 7 „ 21/-	7	7/-		(Dinner) .....	44	4	3
1911 130 „ 10/6	68	5/-		„ R.A.M. Club Magazine	23	15	6
1912 16 „ 10/6	8	8/-		„ Secretary's Salary.....	50	0	0
Country.				„ Petty Cash	7	14	7
1910 2 „ 10/6	1	1/-		„ Postages	10	17	11
1911 31 „ 7/6	11	18/6		„ R.A.M. Club Prize ...	10	10	0
1912 3 „ 7/6	1	2/6		„ Donation to R.A.M.			
(Associates)	100	4	0	Building Fund .....	250	0	0
1908 1 at 5/-	0	5/-		Bank Expenses .....	0	2	0
1909 2 „ 5/-	0	10/-					
1910 7 „ 5/-	1	15/-					
1911 71 „ 5/-	17	15/-					
1912 11 „ 5/-	2	15/-					
1910 1 „ 7/6	0	7/6					
1911 56 „ 7/6	21	0/-					
1912 8 „ 7/6	3	0/-					
	47	7	6				
Receipts for Dinner ...	40	13	0				
Do. for Social Meetings	15	18	6				
Dividends on £650 ...	15	6	0				
Sale of Stock (£300)...	195	15	5				
	£540	10	5				
Assets.							
Midland Railway Stock							
£350 at 62¼ .....	217	17	6				
Subscriptions owing (say)	25	0	0				
Balance in hand .....	64	14	10				
	£307	12	4				
Liabilities.							
Subscriptions for 1912,							
paid in advance .....	15	5	6				

January 18th, 1912.

Dr. Eaton Faning said that it was very difficult to get a clear idea of the Balance Sheet from hearing a number of figures read, and asked whether it would be possible in future to have it printed and sent in advance to Members. After some discussion the Secretary undertook to lay the matter before the Committee, so that it might be arranged.

Mr. Arthur O'Leary proposed that the Balance Sheet be passed. This was seconded by Mr. Alfred J. Hall and carried.

We have this day examined the above Accounts and Balance Sheet with the Vouchers appertaining thereto, and find the same to be correct, the balance carried forward being £64 14s. 10d.

We have also had shewn to us a Stock Certificate of the Midland Railway Preference 2½ per cent. Stock of the value of £350.

H. J. TIMOTHY,  
C. PEYTON BALY,

Hon. Auditors.



The number of nominations for office coinciding with the respective vacancies, the Chairman declared those named in the notice of the Meeting to be duly elected as follows:—*President*, Sir Alexander Mackenzie. *Vice-Presidents*, Dr. W. H. Cummings, Mr. H. R. Evers, Mr. Stewart Macpherson, Dr. W. G. McNaught, and Mr. Edward W. Nicholls. *Committee*, Mr. Spencer Dyke, Mr. Edward O'Brien, Mr. H. J. Timothy, and Mr. Rowsby Woof. *Hon. Treasurer*, Mr. Charlton Speer. *Secretary*, Mr. J. Percy Baker. *Hon. Auditors*, Mr. Sydney Blakiston and Mr. George Ryle.

A vote of thanks to the officers for their services during the year was passed on the motion of Mr. Arthur O'Leary, seconded by Dr. H. W. Richards. Mr. Stewart Macpherson briefly acknowledged the vote, and said what pleasure it had given him to work for the Club, in which he took the deepest interest.

This concluded the formal business, and the rest of the evening was spent in social intercourse.

## Mems. about Members, and Notes about Old Students.

Owing to severe illness, Mr. W. E. Whitehouse has been out of the London Trio for some considerable time, but we are happy to see that he has now recovered sufficiently to take his accustomed place.

Mr. A. von Ahn Carse's Symphony in C minor, first given in 1906, was played again at a Concert of the Patron's Fund at Queen's Hall on Oct. 27th.

On Nov. 2nd Miss Adelaide Rind gave a Song Recital at Bechstein Hall.

The Barns-Phillips Concerts opened for the seventeenth series at Bechstein Hall on Nov. 4th, when the programme included Miss Ethel Barns's new Phantasie Trio for two violins and piano, played by M. Emile Sauret, the composer, and Mr. Percy Waller. Mr. Charles Phillips sang Mr. William Wallace's "Lords of the Sea," song-cycle.

Mr. Felix Swinstead gave a Pianoforte Recital at Bechstein Hall on Oct. 31st.

The London Symphony Orchestra on Nov. 20th played Mr. W. H. Reed's "Variations for string orchestra."

Sir Frederic Cowen's Cardiff Festival work, "The Veil," has been performed last autumn in London, Liverpool, Bath and elsewhere.

The Walenn Quartet gave Concerts at Æolian Hall on Nov. 14th and Jan. 16th.

On Nov. 29th Dr. G. J. Bennett conducted the Lincoln Musical Society in a performance of Sullivan's "Martyr of Antioch." Among the soloists were Miss Caroline Hatchard and Mr. Frederick Rana-low, while Mr. Edward O'Brien led the orchestra.

Among the new members elected by the Philharmonic Society are Messrs. York Bowen, A. von Ahn Carse, B. J. Dale, Arthur Hinton, J. B. McEwen, Charlton T. Speer, and Reginald Steggall.

The Wessely Quartet gave a Concert at Bechstein Hall on Nov. 22nd, when the programme included the first performance of a new piano Quintet in G minor, by Mr. Arthur Hinton.

Mr. Robert Radford sang at the Philharmonic Concert on Nov. 23rd.

Mr. Alderman E. E. Cooper presided over the Banquet of the Livery Club of the Musicians' Company, given in Skinners' Hall on St. Cecilia's Day, Nov. 22nd. Sir Alexander Mackenzie was among the guests present.

Conducted by Mr. George Wilby, the Fulham and District Choral Society gave the concert version of Mr. Edward German's opera, "Merrie England" in December.

Sir Alexander Mackenzie's Scottish Rhapsody, "Tam o' Shanter," which was produced last summer at the Congress of the International Musical Society, was performed by the London Symphony Orchestra at Queen's Hall on Dec. 4th.

Under the direction of Mr. Reginald Steggall selections from "The Kingdom" (Elgar) were given at Lincoln's Inn Chapel on Dec. 3rd.

Sir Frederic Cowen is again to conduct the Handel Festival at the Crystal Palace next June.

In November Mr. Edward German conducted two concert performances of his "Merrie England" by the Bournemouth Municipal Choral Society.

Sir Frederic Cowen conducted the Liverpool Philharmonic Society's Concert on Nov. 21st, the programme including Mr. William Wallace's "Villon."

Mr. Eric Coates's Miniature Suite was played by the Margate Philharmonic Society on Nov. 29th.

Mr. Charles F. Reddie's book, "Pianoforte Playing on its Technical and Aesthetic Sides," has been published by Joseph Williams, Ltd.

At a Concert given on Dec. 5th at Leighton House in aid of the Grove and Manns Memorial Fund, Mr. B. J. Dale's Romance for viola was played by Mr. Lionel Tertis.

Mr. Charlton T. Speer's new work, "The Soul of Perceval," for soli, chorus and orchestra, was produced by the London Choral Society on Dec. 6th at Queen's Hall.

On Dec. 6th a Complimentary Banquet was held in commemoration of the centenary of the firm of Messrs. Novello & Co., and in acknowledgment of the part played by them in organizing the recent International Musical Congress. Amongst the long list of those who were present we note the names of Sir Alexander Mackenzie, Mr. G. E. Bambridge, Mr. Oscar Beringer, Mr. Lionel Bingham, Sir Frederic Cowen, Dr. W. H. Cummings, Mr. F. A. W. Docker, Dr. Eaton Faning, Mr. Edward German, Mr. Allen Gill, Mr. Alfred Gibson, Dr. H. A. Harding, Mr. Stanley Hawley, Mr. Welton Hickin, Mr. J. H. Maunder, Mr. Tobias Matthey, Mr. Thomas Mountain, Mr. Robert Newman, Mr. Edward W. Nicholls, Mr. Arthur O'Leary, Mr. Charles E. Rube, Mr. Fred. Walker, and Mr. John E. West. The Club was well represented! Among the speakers were Sir Alexander Mackenzie, Dr. W. H. Cummings, Sir Frederic Cowen, Dr. H. A. Harding, and Dr. Eaton Faning. During the evening the following letter from Mr. Randegger was read, a pathetic interest attaching to it in view of his death a fortnight after dictating it:—



"5, Nottingham Place, December 4th.

MY DEAR FRIENDS ALFRED AND AUGUSTUS,

Here is what will probably be a rambling message, dictated by your old friend Randegger from his bed of sickness, where he has been lying helpless for four weeks. I wish to assure you that it is a great disappointment to me that I am unable to be present at the interesting celebration on Wednesday next. A century is certainly a good long time—but a hundred years has not the same significance in every case! I have been closely connected with your great house for nearly half a century. I have watched its progress, admired its splendid management, rejoiced at its success. I remember with a great deal of pleasure the splendid hospitality I enjoyed at your parents' house, when we used to call your wonderful father by two distinctive names, 'Mr. Littleton at home' and 'Mr. Littleton in the office.' You have solidly established now a magnificent monument to the Art of Music. Your publications are known all over the musical world, and are justly esteemed as the most beautiful and reliable existing! Go on and prosper for many, many years to come! This is the hearty wish of your friend, who regrets he can't shake hands with you on Wednesday. Please tell some of our mutual friends the reason of, otherwise, inexplicable absence.

Yours very affectionately,

ALBERT RANDEGGER.—L.R."

Mr. Arthur Newstead gave a Pianoforte Recital at Bechstein Hall on Dec. 11th.

A Pianoforte Recital was given by Miss Clara Blackburne at Bechstein Hall on Dec. 11th.

On Dec. 9th Mr. Tobias Matthey lectured at the Royal Pavilion, Brighton, on "The Teaching of the Fundamentals of Technique," before the local branch of the Music Teachers' Association. He had previously delivered the same lecture on Nov. 28th before Dr. Carroll's Teachers' Association at Manchester.

Mr. B. J. Dale's Suite for pianoforte and violin was played at Southport on Dec. 4th by the composer and Mr. Lionel Tertis.

Mr. H. J. Timothy conducted a selection from "The Messiah" at Holy Trinity, Stroud Green, N., on Dec. 17th.

A new book, "Studies in Phrasing and Form," by Mr. Stewart Macpherson, has recently been published by Joseph Williams, Ltd.

The Streatham and South London String Orchestra gave a Concert in Streatham Hall on Dec. 15th, conducted by Mr. Sydney Robjohns. The vocalist was Mr. Redgewell Dansie, who gave *inter alia* some songs of his own.

Miss Marian Jay played Bruch's Concertstück at Bournemouth in December.

Three performances of Mr. Cuthbert Nunn's "Everyman" were given on Dec. 7th, 14th and 21st at St. Andrew's, Wells Street, W., under the direction of Mr. F. A. W. Docker.

At the Conference of the Incorporated Society of Musicians held at Llandudno in January, papers were read by Dr. W. H. Richards on "Ear-training and Musical Appreciation," and by Mrs. Mary Davies on "Welsh Folk Songs."

The will of the late Signor Randegger has been sworn at £33,412. He left the illuminated album with the autographs of the subscribers presented to him by friends and colleagues at the Royal Academy of

Music to the head of his family to devolve as an heirloom. He left the photograph of Queen Victoria, signed by her and presented to him, the gold watch and chain presented to him by students of the Royal Academy of Music, and six original manuscript scores by Mozart to his nephew, Alberto Iginio Randegger, and the water-colours painted and presented to him by Lady Mary Ilchester and Lady Lindsay to his wife for life, and to devolve as heirlooms. The remainder of his property he left to members of his family.

It has been stated in the Press that Mr. John Thomas, "Pencerdd Gwalia," had gone blind. His son, Mr. G. Ivor Thomas, has, however, contradicted the statement. Although his father is nearly eighty-six years old, he is still able to read the newspapers without glasses.

On Oct. 27th Mrs. Heasman gave a Pianoforte Recital at the Public Hall, Harpenden. She also gave a Pupils' Concert on Dec. 15th.

Mr. Leonard Hart has been appointed Organist and Choirmaster of St. Saviour's Church, Warwick Avenue, Paddington.

On Nov. 23rd Mr. Reginald Steggall's Concertstück for organ was played at the Concerts Touche in Paris by Mr. Archibald Sessions of the American Church.

Mr. Frederick Moore gave his twenty-eighth Pianoforte Recital at the Victoria Hall, Ealing, on Nov. 23rd.

Mr. Arthur Walenn gave a Pupils' Concert at Steinway Hall on Dec. 11th.

Congratulations to Miss Mary Davies on her marriage to Dr. R. Sydenham Jones.

Congratulations also to Mr. W. S. Bambridge on the remarkable exhibition of appreciation and affection shown him on retiring from his post at Marlborough College. An account will be found elsewhere.

At the Meeting of the Music Teachers' Association at Broadwood's on Oct. 28th Dr. H. W. Richards gave an address, "School Choir Training," which was illustrated by the singing of the Farmer Road (Leyton) Girls' School Choir.

In the December number of *The Musical Times* Mr. Frederick Corder had an article on "An Epoch-making Composer." The musical quotations need to be seen to be believed!

On Oct. 24th at the Banquet of the Musicians' Company, held at Stationers' Hall, the Silver Medal of the Company was presented to Sir Alexander Mackenzie for Miss Olive Turner, who, being on tour, was unable to receive it in person. The music during the toast list was contributed by Miss Lily Fairney, Mr. Percy Heming, Mr. Willie Davies and Mr. Vivian Langrish, students of the Academy.

An article on Mr. Frederick Corder appeared in the January number of *Musical Opinion*. It was No. 1 of a series entitled "Great Teachers."

Mr. Stewart Macpherson is contributing a series of articles to *The Music Student*, entitled "Modern Ideas in Teaching Harmony." In the same periodical Miss Nancy Gilford wrote an account of "The Musicians' Holiday," held at Portballintrae in the summer. Mr. Corder is also beginning a series of articles on "The Common Sense of Counterpoint."

Mr. Spencer Dyke gave a Recital at Bechstein Hall on Dec. 6th.

On Oct. 23rd Sir Frederic H. Cowen was the guest of the Authors' Club, and in response to the toast of his health spoke on "The Musical Critic: is he a blessing or a curse to Music?" At the



invitation of the Hon. Secretary, Mr. Algernon Rose, the discussion which is customary at these gatherings was opened by Mr. J. Percy Baker.

Mr. W. W. Starmer lectured on "Carillons and Bell-music" before the Literary and Philosophical Society, Newcastle-on-Tyne, on Dec. 11th, with illustrations played upon a celesta.

Miss Margaret Sutton has recently returned from a short tour as solo violinist with Mr. and Mrs. Charles Saunders' Concert Party in Cornwall and Devonshire. The engagements included two Corporation Concerts in the Guildhall, Plymouth, on Jan. 20th.

On Feb. 10th Mr. Frederick Moore, assisted by Miss Marie Hall, gave a Recital at the Town Hall, Ilford.

Mr. W. H. Bell having been appointed to the Principalship of the South African College of Music in Capetown, his friends entertained him to dinner at Pagan's Restaurant on Dec. 15th. The speakers included Sir Alexander Mackenzie, who occupied the Chair, Mr. Frederick Corder, Mr. Oscar Beringer, Mr. William Wallace, Mr. J. B. McEwen, and Mr. Bell himself.

Mr. Allen Gill conducted a performance of "Israel in Egypt" by the Alexandra Palace Choral Society on Dec. 2nd.

The One Hundredth Oratorio Service took place at Brixton Parish Church on Sunday, November 5th, when Haydn's "Creation" was given with full orchestra under the conductorship of Mr. Welton Hickin.

Mr. York Bowen's new Symphony in E minor was played by the New Symphony Orchestra at the Queen's Hall on February 1st.

In the *Standard* of February 3rd there was an interview with Mr. Stewart Macpherson on the subject of "Music in the Universities."

On Feb. 4th Mr. Douglas Redman conducted a selection from Mackenzie's "Rose of Sharon" at Brixton Church, sung by the Brixton Oratorio Choir. Mr. Welton Hickin was at the organ.

The Wessely Quartet gave a concert at Bechstein Hall on February 7th.

The scheme of Royal Institution lectures during February included three by Sir Alexander Mackenzie, that on the 3rd being on "Russian Music of To-day" and those on the 10th and 17th being on "Franz Liszt."

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## Obituary.

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### ALBERTO RANDEGGER.

It is with deep regret that we record the death, in his eightieth year, of Mr. Alberto Randegger, which occurred at his residence, Nottingham Place, early on December 18th, 1911. Mr. Randegger was born on April 13th, 1832, at Trieste, where his father was a master at a public school. Contrary to what might have been expected from his subsequent career, he showed as a boy no signs of precocity in music; in fact, at the age of thirteen he did not possess the slightest knowledge of the art. The talent, however, was latent, and suddenly manifested itself in surprising fashion. In his father's house was an old spinet,



*Photo by Elliott & Fry.*

ALBERTO RANDEGGER.



and one day the boy, going to the instrument, played straight off a tune with both hands and with correct harmonies. This was rightly looked upon as a sign of musical aptitude, and he was quickly instructed in pianoforte playing, first by A. Tivoli, the conductor of an orchestral society, and then by Jean Lafont, organist of the English Church at Trieste. Subsequently he became a pupil for composition of Luigi Ricci, the Kapellmeister at the Cathedral, and Maestro Concertante at the Opera. Young Randegger profited by the opportunities thus placed in his way, and gained much useful experience in operatic matters.

In 1850 he met Verdi, whose opera, "Stiffelio," was produced at Trieste, and by whose request he taught the *prima donna* her part. From 1852 to 1854 Randegger was musical director in a number of theatres at Fiume, Zara, Sinigaglia, Brescia, and Venice, in the last-named city meeting again with Verdi, who was about to produce there "La Traviata." The opera met with failure, but Verdi declared he did not care a fig; time would judge. The sequel showed he was right, for six months later the opera was again produced and launched upon a long career of popularity. Randegger himself had also tried his hand at operatic composition. He had written a couple of ballets, and had collaborated with four fellow-pupils of Ricci in writing a four-act opera-bouffe, "La Lazzarone," which met with much success, and now, in 1854, at the age of twenty-two, he composed a four-act tragic opera, "Blanca Capello." This was performed at both Brescia and Trieste, the news of which coming to the ears of Max Strakosch, the American impresario, the latter invited him to proceed to New York in order to produce the work there, and also to conduct a season of Italian opera. He accepted the invitation, but his journey was checked at Paris by the news that cholera had broken out in New York.

At this juncture his eldest brother, who had been resident in England for some years, invited him to come and see that country before he returned home. He proceeded to London, which henceforward became his home. When he arrived in this country, he did not know a word of the language, but for a year he lived in a boarding house with the express intention of learning it. With an introductory letter from Ricci, Randegger waited upon Costa, who at first was not very cordial. On finding, however, that his visitor did not seek financial assistance, Costa became more friendly, and indeed showed the young man many kindnesses in after years. Randegger now studied composition again, with Bernard Molique. In 1857 he appeared as conductor at some opera buffa performances at the St. James's Theatre by an Italian company. In addition to his conducting, Mr. Randegger was building up a connection as a teacher of singing, while for eleven years—from 1859 to 1870—he augmented his income by discharging the duties of organist and choirmaster at St. Paul's Church, Avenue Road, N.W. For the choir at this Church he composed an anthem in commemoration of the death of the late Prince Consort, which produced such a profound effect that the Vicar renounced his intention of preaching a sermon, saying that no words of his were needed to deepen the impression that had been made by the music.

In 1864 his two-act operetta "The Rival Beauties," was produced at Leeds with great success, Mr. (now Dr.) W. H. Cummings making



his first appearance on the stage therein. In 1869 he was appointed to the staff of the Royal Academy of Music, as a professor of singing, and he has ever since been prominently associated with that institution, having served first as a director and subsequently as a member of the committee of management. He was also appointed a professor, and a member of the Board of Professors of the Royal College of Music. He was an honorary member of the Philharmonic Society of Madrid, and in 1892 was honoured by the King of Italy with the title of Cavaliere.

For many years Mr. Randegger led a busy existence conducting, among the principal undertakings being a series of opera in English by the Carl Rosa Opera Company of Her Majesty's Theatre in 1880, Henry Leslie's Choir in 1882, grand opera at Drury Lane and Covent Garden from 1887 to 1898, the Queen's Hall Choral Society from 1895 to 1897, the Imperial Institute Orchestra, &c. Special mention must be made of his conducting of the Norwich Festival from 1881 to 1905, when he resigned and was succeeded by Sir Henry J. Wood. During that period of twenty-four years the programmes were characterised by the production of a large number of new works, many of them specially composed and many of them by native composers. It was a record remarkable not only for what was done, but that it was done by one not of English birth, a case only paralleled by that of another foreigner, August Manns. Randegger deserves honour for his patriotic action on behalf of his adopted country, of which he had become a naturalised citizen.

Besides the works already mentioned, Mr. Randegger composed a dramatic cantata, "Fridolin," vocal scenas, "Medea," "Saffo," and "The Prayer of Nature," some masses, a setting of the 150th Psalm for soprano solo, chorus, and orchestra, songs, and other vocal compositions. He also wrote a primer on "Singing," which has had a large circulation. As will be seen, Mr. Randegger was a musician of many-sided capacity, and as such he was a prominent figure in London musical life, but though an extraordinarily busy man, he was to be seen at all the principal social functions connected with the musical profession until almost the last.

The funeral took place on Thursday, December 21st. The first part of the Burial Service was held in St. Marylebone Church, and was attended by a very large company of musicians. Among those present were Sir Alexander Mackenzie (Principal of the Royal Academy of Music), Sir George Donaldson, Sir Charles Stanford, Sir George Martin, Sir William Bigge, Dr. W. H. Cummings, Dr. A. J. Greenish, Dr. H. W. Richards, Dr. W. G. McNaught, Dr. Eaton Faning, Madame Clara Samuëll-Rose, Madame Blanche Marchesi, Madame Guy d'Hardelot, Messrs. Carlo Albanesi, P. L. Agnew, Claude Aveling, J. Percy Baker, Oscar Beringer, G. H. Betjemann, S. Blakiston, Francesco Berger, Henry Beauchamp, Frederick Corder, Richard Cummings, J. Spencer Curwen, F. A. W. Docker, Luigi Denza, H. R. Eyers, Stanley Hawley, T. B. Knott, Ernest Kiver, Alfred Kalisch, Hermann Klein, Fred King, Augustus Littleton, Stewart Macpherson, Tobias Matthay, Edward W. Nicholls, Frank Pownall, (Registrar of the Royal College of Music), F. W. Renaut (Secretary of the Royal Academy of Music), Charles Reddie, Charles Rube, Emile Sauret, R. Horton Smith, Arthur Thompson,

Albert Visetti, Fred Walker, Hans Wessely, Septimus Webbe, William Wallace, and many others. The service was conducted by the Rector of Marylebone, assisted by the Rev. Canon Edgar Sheppard, who read the lesson. The music sung included Sullivan's "Brother, thou art gone before us," from "The Martyr of Antioch," and the hymn, "Now the labourer's task is o'er." The interment took place at Golder's Green.

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## Presentation to Mr. W. S. Bambridge.

After nearly fifty years service as Organist and Music Master at Marlborough College, Mr. W. S. Bambridge considered the time had arrived when he might enjoy *otium cum dignitate*. The occasion was at once seized in order to demonstrate the depth of the feelings which animated his friends and past pupils, and it was resolved to present him with a testimonial to which, it may be said, considerably over 800 people subscribed. At the annual visit of Old Marlburians to Marlborough last October, the presentation was made to Mr. Bambridge by Sir James A. Bourdillon, K.C.S.I. The Address was as follows:—

"To W. S. BAMBRIDGE, Esq., Mus.B. Oxon., F.R.A.M., F.R.C.O., Marlborough, Wiltshire.

"We, the undersigned, representing Old Marlburians of many generations, and now living in many parts of the world, have united to express to you, on the occasion of your retirement from the post of

'Master of the Musick,' Marlborough, our appreciation of the services which you have rendered to the School for nearly half-a-century, and to mark our sense of the friendship and kindness which you have extended to each one of us.

"During the long period of your incumbency much has been accomplished: music in general, and School music in particular, owes you no small debt. We recognise that you raised the School Choir from a position of insignificance and made it one of the best known institutions of the School. We look back with happy memories to our School concerts with their 'Welcome' and 'Auld Lang Syne': we recall the Chapel services, which were adorned and beautified by the rich and harmonious music written by you specially for use in our public worship, much of which will remain with us to our lives' end, and which is loved and cherished by Old Marlburians in every part of the world.

"Nor do we forget that you threw yourself heartily into the cricket and football of the School, and made many friends and no enemies in those branches of our School life.

"Cherishing these, and many other kindly recollections, we now ask you to accept from us two small tokens of our friendship and appreciation. We propose to found a Music Prize to be given annually at Marlborough and to be associated in perpetuity with your name; we also beg to offer to you an annuity on the lives of yourself and your wife.

"We trust that you and Mrs. Bambridge may long be spared to enjoy in health and happiness a well-earned and honourable retirement, in the consciousness of good work well done, and secure in the regard and esteem of the great company of old pupils and friends far more numerous than those on whose behalf we sign this Address.

"Dated at Marlborough, this 28th day of October, 1911.

JAMES A. BOURDILLON, Chairman of the Committee.

HENRY G. BAILY, } Honorary Secretaries.  
 R. CONINGSBY CLARKE, }

Mr. BAMBRIDGE, in response, said: Sir James Bourdillon, a very old friend of mine, and Old Marlburians,—I cannot tell you how very much I appreciate this token of affectionate regard which I am receiving from all of you to-day. It is many years since I came to Marlborough, in 1864, and then there were few pupils learning, but gradually, somehow or other, I do not quite know how, the numbers have increased until at last our music has come to be a very large thing and has now to be regarded as one of the principal musical institutions of any school throughout England, while some of it will, I am quite certain, bear comparison with any other public school. In this I cannot take the credit, because I have had the help of so many. Ever since I came into this place the boys have been my friends.

I need hardly refer to the pleasure I have enjoyed all these long years, and I suppose I have passed as happy a life as it is possible for any man to pass. I have been the friend of every generation of Marlburians for practically the past half-century, and then through music I have, of course, made a great many friends, for when boys left the choir another lot took their place, and, mind you, nearly all the best fellows in the School found out that they had voices and



came into the choir: and, what is more, very few of them retired from the choir before they left the School. Like myself, I suppose they found there was in music a sort of soul-stirring joining together. We could not help it. Their music was good and hearty. They sang as if they were amateurs and carried their singing right away into and through the concerts as if they loved it, and I believe they did. They did not take their part in the Chapel service and in the concerts merely as if they were paid to do it. They went straight at it and carried it through. Once or twice perhaps, I may have mentioned to them that they must fancy they had the goal in view and must dash it through. Some of my expressions, I do not say all, will probably live in the memory of a great many Marlburians. And now with regard to this testimonial. It seems absolutely stupendous in its proportions and, on behalf of myself and Mrs. Bambridge, who, I am quite certain, will fully appreciate it, I must thank you all from the bottom of our hearts. She has been my wife for 25 years, and we have just celebrated our silver wedding. Nothing will please her, nothing can please her, more than this really very kindly thought for her. I am so pleased about it all. The music prize, too, is another source of gratification, and it will be very pleasant to me to know that, although I have retired, at all events my name will remain for some time. With regard to all this friendship which has culminated in this splendid testimonial, I cannot understand how it is, how it has come about, or what is the cause of it. But there it is, and it has culminated in this great and magnificent present. That, of course, I shall not forget as long as I live. You see that is provided for. There is a whole-heartedness about the whole thing which is very encouraging and gratifying. This feeling has been growing up for nearly fifty years, boy after boy, and man after man, and now you see some of them are bald, and lots of them are grey, including myself. Words fail me entirely, Sir James, and Old Marlburians, to express what I would like. I have had a great deal of help in our choir from the numerous choir masters we have had, and we have never had a bad one amongst the lot. They have always worked hand in hand with me to make the thing swing. I really do not see what I have had to do in the matter except that I am certain I have made hundreds upon hundreds of friends. I am absolutely certain of that, and a man cannot hope to do very much more than that in his lifetime. There is something else I wanted to say, but I have forgotten what it is. I wanted to end up with it, but I cannot remember it. I can only say, in conclusion, that this morning will live in my memory until I die, and the memory of the friendship I have had from generation after generation of Old Boys will remain with me as a very happy remembrance.

### New Music.

*Farjeon, Harry.*

Aubade for pianoforte ... .. (Augener, Ltd.)

Tone pictures for pianoforte, Book IV. ... ..

"Thou art the flower," Song ... ..

*Jenner, Harold.*

"Smile, dearest Eyes," Song ... .. (Ascherberg, Ltd.)

"Sydney Carton," Dramatic Cantata for  
Baritone and Soprano Soli, Chorus  
and Orchestra ... ..

*Maunder, J. H.*

"Border Ballad," Part Song for S.A.T.B.

(also T.T.B.B.) ... .. (Novello & Co.)

*West, John E.*

"The Eternal God is thy Refuge," Anthem (Novello & Co.)

### Organ Recitals.

*Bennett, Dr. G. J.*, at Lincoln Cathedral (Nov. 17th and Dec. 16th).

*Cunningham, Mr. G. D.*, at the Alexandra Palace (Nov. 5th, 12th, 19th, 26th, Dec. 3rd, 10th, 17th, 24th); at St. Stephen's, Walbrook, E.C. (Oct. 27th, Nov. 24th); at Colston Hall, Bristol (Nov. 5th); at St. Lawrence, Jewry, E.C. (Nov. 7th); at Robertson Street Congregational Church, Hastings (Nov. 13th); at King Street Congregational Church, Luton (Nov. 23rd); at Wesleyan Church, Stoke Newington, N. (Dec. 14th); and at Stroud Green (Jan. 4th).

*Gardener, Miss Winifred*, at St. Peter-upon-Cornhill, E.C. (Nov. 21st).

*Gostelow, Mr. Fred*, at Luton Parish Church (Jan. 11th).

*Phillips, Mr. Montague F.*, at Esher Parish Church (Jan. 21st).

*Richards, Dr. H. W.*, at Christ Church, Lancaster Gate, W. (Nov. 4th and 11th) and at St. Mary's, Petworth (Dec. 19th).

*Starmer, Mr. W. W.*, at St. Mark's, Tunbridge Wells (Dec. 30th).

### Conference on Musical Education.

Under the auspices and management of the Girls' School Music Union, the Music Teachers' Association, the Home Music Study Union, and the Union of Directors of Music in Secondary Schools for Boys, a Vacation Conference on Musical Education was held at St. Paul's Girls' School, Brook Green, W., by kind permission of the Governors, during the week ending January 13th. The Conference opened on Monday, January 8th, with a reception, which was well attended in spite of unfavourable weather, when Dr. Arthur Somervell gave an inaugural address, and an excellent musical programme was arranged by Mr. Alfred Kalisch.

The serious work of the week began on Tuesday, the 9th, when Dr. Somervell lectured on "The Place of Music in Education," and was followed by Miss O'Dowd, who gave a lecture and demonstration on the Jacques-Dalcroze system of rhythmic gymnastics.

On Wednesday, the 10th, Mr. Stewart Macpherson gave the first of two lectures on "Musical Appreciation," and later Dr. Vaughan



Williams lectured on "English Folk Song." In the afternoon a visit was paid to the British Museum, where the members were received by Mr. Barclay Squire and Mr. Hughes Hughes, and were shown the valuable collection of old printed and manuscript music.

The morning of Thursday, the 11th, was occupied by Mr. Stewart Macpherson's second lecture on "Musical Appreciation," and Mr. Field Hyde's first lecture on "Ear Training and Sight Singing," and in the afternoon, after a brief inspection of the old instruments in the Victoria and Albert Museum, an open meeting for discussion was held, which proved exceedingly interesting and helpful, among the subjects dealt with being "Musical Appreciation," "Ear Training," "Methods of Preparation for Examinations," &c.

On Friday morning, the 12th, Mr. Field Hyde gave his second lecture on "Ear Training," and Dr. Borland lectured on "Old Stringed and Wind Instruments," with lantern illustrations. The afternoon was occupied by a visit to the R.C.M., by kind permission of Sir Hubert Parry, where, after attending an orchestral rehearsal conducted by Sir C. V. Stanford, the Donaldson Collection of old instruments was shown to the members.

The final reception took place on the same (Friday) evening, and was as successful as the first, the music on this occasion being under the direction of Miss Nellie Chaplin.

By the kind invitation of Sir Alexander Mackenzie the members on Saturday morning, the 13th, visited the new home of the R.A.M., where they were received by Sir Alexander, who extended a cordial welcome to them, and, after a hearty vote of thanks to him had been proposed by Dr. Wesley Mills and carried by acclamation, escorted them over the building, subsequently entertaining them in the refreshment room.

The chairmen of the various lectures were Miss Gray, B.A., head-mistress of St. Paul's School, Dr. Somervell, Mr. Stewart Macpherson, and Dr. Richards.

The Conference was an unqualified success, on which all concerned have reason to congratulate themselves. The attendance was good, averaging about a hundred and thirty at each lecture, and a marked feature was the keenness and interest displayed by the audience in each and every subject. So valuable were the various items of the programme to all concerned with music in general and teaching in particular, that it may be hoped that this may prove to be only the first of a long series of such meetings. Miss Cecilia Hill acted as the Hon. Secretary, but was unfortunately precluded from being present at the Conference owing to the death of her mother.

### Our Alma Mater.

The students of the Royal Academy of Music gave a chamber concert at Queen's Hall on November 13th. Mr. Greville Cooke played with Miss Phyllis Norman Parker a "Fantasie Sérieuse" for violin and piano of his own composition. Mr. Priestley Smith's two songs, "Thou didst delight my eyes" and "The Vagabond," were sung by Mr. Percy Heming. Miss Marjorie Walker sang Bizet's Cavatine de Leila, and Miss Lilian Rickard gave Clay's "Sands of Dee." Mr. Henry Penn played Bach's Concerto in D

minor, accompanied by strings, and Mr. Brian Nash played three Concert Studies by Sydney Rosenbloom. Mr. Edgar Hawke gave a rendering of Tor Aulin's Gavotte and Musette for violin, and Miss Harriet Cohen and Mr. Vivian Langrish performed Corder's arrangement for two pianos of Weber's "Invitation." The *ensemble* music included Brahms' Vocal Quartets Op. 112, sung by Miss Dorothy Haywood, Miss Muriel A. Michell, Mr. Gerald Harris, and Mr. Percy Heming, the Romance from Grieg's Quartet in G minor Op. 27, played by Mr. Willie Davies, Mr. Herbert J. Brine, Miss Phyllis Mitchell, and Miss Margaret Bernard, and two movements from Brahms' Quintet in F Op. 88, the performers being Miss Nellie Fulcher, Miss Constance K. Newell, Miss Phyllis Mitchell, Mr. Arthur S. Quaife and Mr. Benno Pitt.

On December 13th the orchestral concert of the term was given in Queen's Hall, before a large audience. The programme opened with a new piece by a student, Miss Phyllis Parker, for pianoforte and orchestra, bearing the unassuming title of "Concert Piece." Miss Evelyn Dawkin played the pianoforte part. Miss Alma Goatley's two songs, which were sung by Mr. Powell Edwards, were entitled, "Softer than the hill fog to the forest," and "Cavalier's Song." Miss Elsie F. Spencer gave a performance of Max Bruch's Concertstück, Op. 84, for violin. Miss D. Haywood, Miss Ella Caspers, and Mr. Gerald Harris sang a scene from Act III. of "The Troubadour" by A. C. Mackenzie. An orchestral "Romance," by Percy Bowie, a student, was also in the programme. Bracketed with it was a Miniature Ballet Suite, "From a Summer Garden," by Morton Stephenson. Miss Betty Hyde sang Mendelssohn's "Infelice." The last three items on the programme were the Andante from Elgar's Violin Concerto, by Mr. Harry W. Norris, Handel's Air, "But who may abide" ("The Messiah,") sung by Mr. Foster Richardson, and Liszt's Fantasie on Schubert's "Wanderer," played by Mr. Reginald Biggers. The orchestra was under the guidance of the Principal, Sir Alexander Mackenzie.

### Academy Letter.

The Academy has sustained a severe loss in the lamented death of Mr. Alberto Randegger, which took place on December 18th last, and our heartfelt sympathy goes out to Mrs. Randegger in her sad bereavement. Mr. Randegger was appointed a Professor in 1869 and later he became a member of the Committee of Management. A great number of his Academy pupils attained distinction in after life, and his familiar figure will be much missed in our Institution.

The departure of Mr. W. H. Bell to take up the important position of Principal of the South African Academy of Music was marked by a farewell banquet, held at Pagani's Restaurant on December 13th, the Principal occupying the Chair. The gathering was a fully representative one, and passed off most successfully. The best wishes of all Mr. Bell's friends will certainly accompany him in his new sphere of work.



The proprietors of *The Daily Telegraph* have kindly presented to the Academy the manuscripts, books and music which they acquired from the Trustees of the late Mr. Joseph Bennett.

During the past term our premises have been visited by many former students and other friends, all of whom expressed enthusiastic admiration for our new home.

On the first Saturday of the present term a number of those attending the Teachers' Conference (held at St. Paul's School, Hammersmith) inspected the building, and a week later a party from the Tonic Sol-Fa Association paid a similar visit. On both occasions our visitors were welcomed and conducted round by the Principal and the Secretary.

The Principal delivered three lectures at the Royal Institution on Saturdays, February 3rd, 10th and 17th, the first being on "Modern Russian Music" and the remaining two on "Franz Liszt."

Owing to the great success attending the course of lectures on Psychology, given in connection with the Teachers' Training Course, Professor Adams was invited to deliver an extended course (now in progress) on Wednesday evenings during the present term.

The usual Terminal Chamber and Orchestral Concerts were held (at Queen's Hall) on November 13th and December 13th respectively. Full particulars will be found on page 34.

The following awards have been made:—Westmorland Scholarship, Dora Schlentheim; Charles Oldham Scholarship, Evelyn Cooke; Potter Exhibition, Reginald Biggers; Hine Prize, Leo Livens; Bat-tison Haynes Memorial Prize, Greville Cooke.

Competitions for the Sterndale Bennett Scholarship (any branch of music, male candidates), the Thalberg Scholarship (male pianists), and Parepa Rosa Scholarship (female vocalists, all voices), will be held in April. Full particulars may be had on application to Mr. F. W. Renaut. W.H.

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## Future Fictures.

LADIES' NIGHT, Saturday, March 16th, 1912, at 8 p.m. At the Portman Rooms, Baker Street, W.

LADIES' NIGHT, Wednesday, June 12th, 1912, at 8 p.m.

ANNUAL DINNER, Saturday, July 20th, 1912, at 7 p.m.

